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Stephen Mumberson

I been involved in printmaking for over forty years. My earliest prints were relief process which has remained the backbone of my work for all those years. Training at both Brighton Polytechnic (now Brighton University) and the Royal College of Art has extended my practice to cover silk screen, etching and lithography. In recent years I have worked with 3D printmaking.



- 1955** Born England
- 1977** BA(Hons) Fine Art (1st) Brighton Polytechnic
- 1978** Specialist Printmaking Distinction, Brighton Polytechnic
- 1981** MA(RCA) Royal College of Art, London
- Teaching**
- Reader in Fine Art Printmaking Middlesex University London
- 2014** Associate Professor Middlesex University London
- Exhibitions**
- 2011–12** One-person display at The 3rd China International Animation Copyright Fair Dongguan City, China
- 2012** Gold Panda cartoon contest – Silver Medal winner
- 2013** Wrexham International Print
- 2014** Gold Panda cartoon contest – Copper Medal China
- 2014** 20th Ankara Cartoon Festival, Turkey – one person show / festival trophy
- 2014** *Combinations* – group print show Seacourt, Bangor, N. Ireland
- 2015** 2nd Cartoon Africa International Biennial - 3rd place winner
- 2015** *Behind the Barcode*, Toulouse, Paris, France & United Nations, New York, USA

A long-term desire has been to be able to print on three-dimensional surfaces or unconventional materials. My early extended practice was carried out using relief processes and printing either directly or by attaching printed tissues to a surface. This connected well with other areas of my work in painting, collage, drawing and the production of casted metal and clay sculptures. Over these years I returned to travelling, attending print workshops in France, Germany, Finland and Africa. Drawn graphic work also led to invitations to China in recent years which opened up new subjects, and new approaches to my artwork and teaching. During these years I found myself working within printmaking, graphic drawing work and collage as an interchangeable practice. This open approach has informed my teaching in printmaking and fine art. Though in recent years I have been involved in using digital means to produce work, I found it very important to support more traditional means. Much has been lost through both cuts and lost printmaking experience. Hence my support for maintaining lithography, typography and etching as experience that every undergraduate and graduate should engage in. There is no reason that should prevent digital and traditional means of printmaking from being intermixed and connected. For fine artists printmaking is valued for the particular qualities in the production of a work not just as a means of creating multiples.

In recent years at Middlesex University I had the opportunity to work with a 3D Printer. It has been a hard road, with the software aimed at engineers rather than artists and discovering how easy it is to lose a drawing by not paying full attention. The slightest mistake and a day's work is easily lost. Given time, I mastered a basic understanding. It is a strange world for my generation where what you draw virtually becomes a solid printed object. It is a fusion of sculpture, printmaking and drawing, seemingly magical but very rational, (particularly when things go wrong). As with

many traditional printmaking means, those not prepared to learn and gain the skills needed see it as simple! 3D printmaking is for anyone used to using their mind, hands and eyes. It is a challenging printmaking approach.

OPPOSITE:
Clock, 11 x 12 x 7 cm, 3D monoprint

BELOW:
Hex Circle, 221 x 8 x 6 cm, 3D monoprint

